



The

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Smith Ctr., PB face scheduling conflicts

by Mark Vane
Hatchet Staff Writer

A tight schedule has forced GW's Smith Center to turn down two proposed concerts recently, resulting in mounting frustration for Smith Center Director Mike Peller and the GW Program Board, which has raised questions about the availability of the facility.

The reggae group UB40 could not be accommodated in the 4,000 seat facility on Oct. 12 due to scheduling conflicts with the Health Fair sponsored by GW's Human Kinetics and Leisure Studies department. An opportunity for Tracy Chapman to perform could not be pursued due to a University of Hartford basketball practice on Nov. 27 and a tennis class on Nov. 29.

According to Peller, the Health Fair had been booked for several months and has occurred in the Smith Center for the last several years.

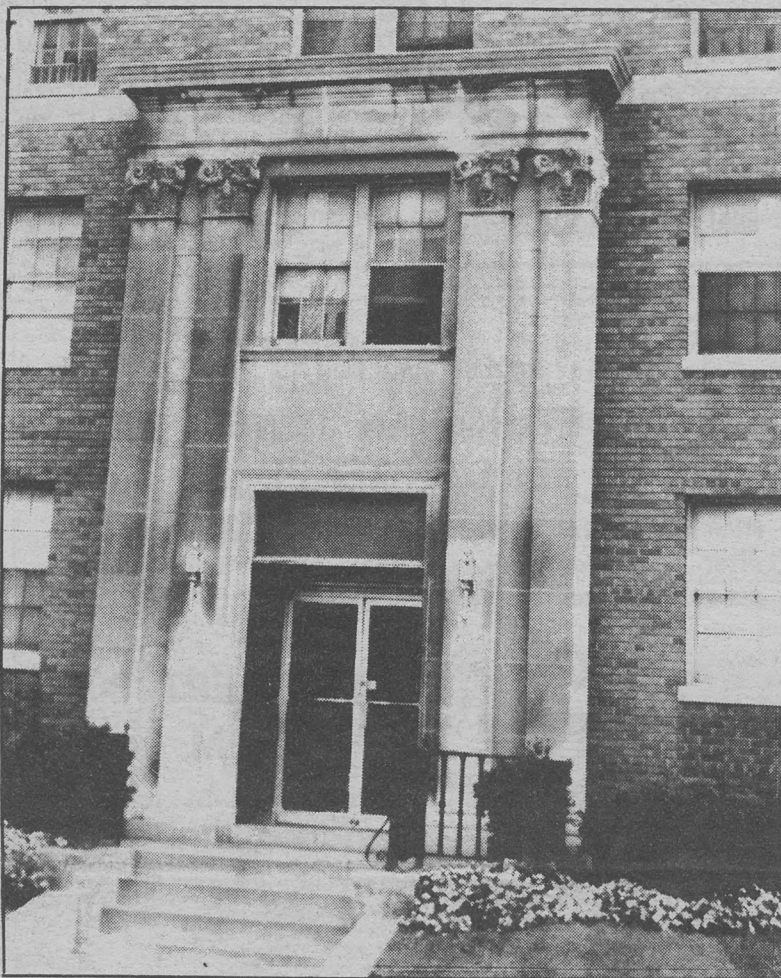
In the case of the Hartford basketball practice, which was to be in preparation for a game with GW the next day, Peller said the team had already made flight plans for Nov. 27 and wanted to practice on the court that was to be used for the game.

The tennis class reserved the gym on Nov. 29 in case weather forced them indoors, Peller said, and classes receive first priority.

"We don't question his (Peller's) desires," PB Chairman Paul Aronsohn said, "but we do question his willingness to juggle events to put on concerts."

Recently, Peller said he and the PB have been "unlucky" in booking shows in the facility, which in the past has hosted groups such as the Talking Heads and Dire Straits. Since October 1986, when Peller assumed his position, R.E.M. and three other major groups have played the Smith Center. No shows have been held there in more

(See CONCERTS, p.8)



THE WEST END: GW's next residence hall?

photo by Mary Behr

GW, West End clash over tenants' rights

Master lease sets 'dangerous precedent'

by John F. Maynard
Hatchet Staff Writer

A real estate ownership controversy has placed GW administrators and tenants of the West End Apartments on opposite sides of a dispute that may have repercussions throughout the District.

On Aug. 1 GW's Office of the Vice President and Treasurer announced the signing of a master lease with the owners of the West End Apartments, located at 2124 Eye St. NW, that stated the University will lease the building for a period of 10 years.

During this period, according to the lease, GW will give students first priority in filling vacant units in the building and the University will have an option to purchase the property in 1998, subject to the rights of tenants at that time.

David Hamod, vice president of the West End Tenants Association, said this agreement raises overwhelming concerns for tenants in the West End and the entire Washington, D.C. area.

"This master lease ... is a cleverly drafted one which allows GW to circumvent tenants' rights of first refusal to buy the building," he said. "If the master lease goes through then

it could be used by any third party in the District of Columbia."

Such a lease could set a "dangerous precedent," Hamod said, rearranging housing laws and leading to the displacement of thousands of tenants elsewhere.

A second concern, he said, is that in entering into this master lease, GW violated the "GW Higher Education Facilities Board Act" of 1981, which stated that GW would not enter into contracts of purchase of the building.

The agreement also stated that the University "will not initiate negotiations with the owners of the West End ... for the purpose of purchasing."

Charles Diehl, GW vice president and treasurer, referring to that agreement in the Sept. 24, 1981 edition of The GW Hatchet, said he "would trust that this kind of cooperation could continue. (This is) a sign of a future change in position from adversary to mutual cooperation."

Tuesday, Diehl's secretary released a statement on the current situation stating "the University is working on a solution with the city council relating to the West End Apartments."

Hamod said the administration's (See TENANTS, p.12)

Medical school to research AIDS vaccine

by Chris McGinn
Hatchet Staff Writer

The GW Medical School has entered into an agreement with Viral Technologies Inc. (VTI) for research and development funding on AIDS that will bring at least \$250,000 into the University.

Under the agreement, which was announced earlier this month, the \$250,000 sum will cover all direct and indirect costs of the project and VTI will retain exclusive rights to any inventions resulting from the research. GW will receive a four percent royalty upon commercialization of any such developments.

The project involves research on an AIDS vaccine, according to Dr. Michael Jackson, associate dean for research at the medical school. "The project is directed to examination of the suggestion that a fragment of the thymosin

molecule—a naturally occurring hormone which is similar in structure to one of the proteins found in the core of the AIDS virus—may be used as a vaccine to raise antibodies that will be effective against the AIDS virus," he said.

VTI will coordinate the research done at GW with work the company is presently doing in California. "This agreement affords us the opportunity to accelerate the pace of research on our technology at a major university currently familiar with ... (AIDS) technology," VTI President J.J. Finkelstein said.

Sponsored research projects from outside the University are common at GW, said Dr. Carl Lange, vice-president of sponsored research. Last year the sponsored research department had a total expenditure of \$31 million, he said.

"Most of these sponsors are the federal government," Lange said. "We also get support from

foundations and, of late, industry and venture capital."

GW was selected by VTI, he said, because researchers here have done a significant amount of work in the specialized area of AIDS research. "The individuals who are doing it are outstanding research people and they're making a contribution to basic science," Lange said. "They're in a very specialized area of research and (VTI) is interested in supporting that kind of research because their interest ... is in eventually developing and testing the product."

Lange said that for the University to receive any royalties, a discovery would "have to cross the bridge of not only being patented but being licensed and marketed."

Finkelstein said royalties from the project could be substantial.

Town meeting targets food service

by Rob Schildkraut
Hatchet Staff Writer

Approximately 40 students expressed their opinions of GW's food service to Bill Yaglou, general manager of Marriott at GW, and Julie Perryman, chairperson of the Joint Food Service Board, yesterday at this year's first town meeting.

"We are going to bring our food service and blast into the 1990s before the 1990s are here," Yaglou said. "We want the students to share their complaints so we can do something about (them)."

"Our goal is to make the JFSB more visible on campus so the students will use it more," Perryman said. "If a

student has any problems with the food or service, we are the place to go."

Although a few students commended the Marriott Corporation for the job they have done, most leveled criticisms at the food service.

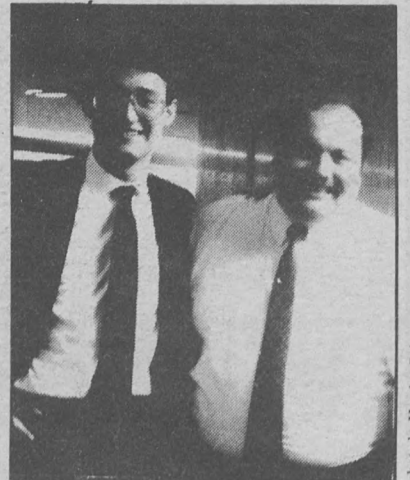
"We don't do a lot of things to the best of our ability yet, but given time we will," Yaglou said.

Some changes have already gone into effect this year, he said. "We are having all of the employees wear name tags this year. Very soon at each cafeteria we are going to have pictures of the manager at each entrance so students will know who to talk to if there is a problem."

One problem cited by students was the Courtyard Cafe, located in the basement of Mitchell Hall, which is no longer open on Saturdays. Yaglou said the Courtyard Cafe lost money over the past year and will continue to be closed on Saturday until it starts making more of a profit.

One student wondered why the cafeteria did not expand its lunch and dinner hours. Yaglou said the food service workers need as much time after lunch as possible to prepare for dinner and that a longer dinner time would not be profitable.

Students waste a great deal of food each day, according to Yaglou. "If (See MEETING, p.12)



BILL YAGLOU (r.) and John David Morris

photo by Heather Briggs

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Is or isn't Grease's Jack Wagner the ultimate sex god? Answers-p.9

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Lots of \$\$\$ for students

The GW Office of Student Financial Aid has awarded more than \$6 million in need- and merit-based undergraduate scholarships and grants out of its general revenue fund for the 1988-89 school year, according to Laura Donnelly, assistant director of financial aid.

General revenue fund scholarship money is broken down into five categories, she said. The Board of Trustees scholarships, not including the School of Engineering and Applied Science, comprise \$1.7 million of total awards. An additional \$168,128 was awarded in Board of Trustees scholarships for the engineering school.

Alumni Scholarships accounted for \$191,400 in awards. These scholarships were designated separately from GW's regular scholarship fund to

emphasize the "good works" of GW alumni, Donnelly said.

George F. Henigan Debate Scholarships totalling \$38,280 will also be awarded. These were instituted to honor Henigan, a "much-loved" professor emeritus of communications, Donnelly said. The scholarships are need-based and the recipients are nominated by Steven Keller, assistant professor of communications.

GW grants, a form of need-based aid available to GW students who have achieved a grade point average of C or better, were also awarded in the amount of \$2,363,790.

Educational Opportunity Program grants made up the remaining \$1,560,000, Donnelly said.

-Sharyn Wizza

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No winners in debate

Study says candidates failed to make impact

by Ruth P. Donati
Hatchet Staff Writer

More than 100 million Americans tuned in to the first presidential debate Sunday and, according to Dr. William Adams of GW's department of public administration, most of them yawned.

Adams directed a test of 100 undecided voters in Peoria, Illinois, analyzing their reactions as they watched the debate for Rowan and Blewitt, Inc., a research firm specializing in rapid surveys and electronic audience response studies. The results of the study were released at a news conference Monday at the Willard Intercontinental Hotel.

The undecided voters were chosen randomly from Peoria, a city known as one of the most demographically representative in the country. Each person was given a hand-held device to register responses to the candidates during the debate, Adams said.

The most significant finding, he said, was that neither candidate succeeded in making a large or lasting impact on the voters, but none of their responses bombed, either.

"Neither candidate scored a home run," Adams said.

Although speech writers and debate coaches are prone to overemphasize witty one-liners and catch phrases, he said, apparently the barbs each candidate hurled at the other made little impression. Bush's sometimes obscure Washington references did not im-

press the Peoria sample, nor did Dukakis' strong references to his immigrant roots.

"The results (of the poll) were consistent with communications theory that the most likely outcome of any mass communications event is reinforcement," Adams said in the Sept. 27 issue of The Washington Post.

Both candidates did well on different issues, he said. Dukakis scored points when he discussed social and domestic issues such as the federal deficit, basic medical insurance and health care, housing and the middle class and the Iran-contra affair, according to Adams' study.

Bush, on the other hand, drew stronger responses when he talked about drugs, interest rates and the Carter administration, prison furloughs and the death penalty and defense, Adams said.

The gender gap had great significance on the issues debated, he said. Women responded with particular fervor to Dukakis' discussion of social problems such as housing, homelessness and health care.

Neither campaign was told this study was being done, Adams said, in order to avoid having any of the participants contacted or influenced in any way. The research was sponsored independently by Rowan and Blewitt, Inc., in order to demonstrate its new EARS (Electronic Audience Response System) technology.

Spector, Bumpers square off

by Patrice Sonberg
Hatchet Staff Writer

A presidential election debate between Senator Dale Bumpers (D-Ar.) and Senator Arlen Specter (R-Pa.) Tuesday started off with a demonstration, held by GW's Young Americans for Freedom, against Democratic presidential candidate Michael Dukakis' furlough program.

"We're here to have fun and to make sure people know who the real law and order person is," YAF chairman Eric Brown said. Many YAF members said they believe Dukakis frees prisoners before they have earned their release.

According to College Democrat President Mike Troy, some of Bumpers' staff saw the demonstration and were upset at the "disturbance."

"They were trying to dramatize the Dukakis furlough program and I think it's fine," Specter said. "I think they have a right to freedom of expression."

Professor Steven Keller of GW's department of communication moderated the debate. Bumpers began his discussion by commenting on the deficit, the poverty level of black children and the use of the pledge of allegiance issue as a diversionary tactic. He attacked Vice President George Bush for allowing the Iran-contra scandal to occur.

"For him (Bush) to pose as an environmentalist is like Bonnie and Clyde posing as bank examiners," Bumpers said. He concluded his opening remarks by saying that if Bush is elected, *Roe v. Wade* (the 1973 Supreme Court ruling on abortion) will be reversed and prayer in school

will become mandatory.

Spector spent less time attacking Dukakis and more time concentrating on Bush's strengths. He defended the record of the past administration as a "very positive one." He listed its accomplishments as the INF Treaty, the reduction of terrorism concerning Libya and the Persian Gulf operation, which, he said, contributed to the Iran/Iraq peace talks. Spector also commented on Bush's experience, sensibility and moderation.

"George Bush wants to be known as the education president," he said.

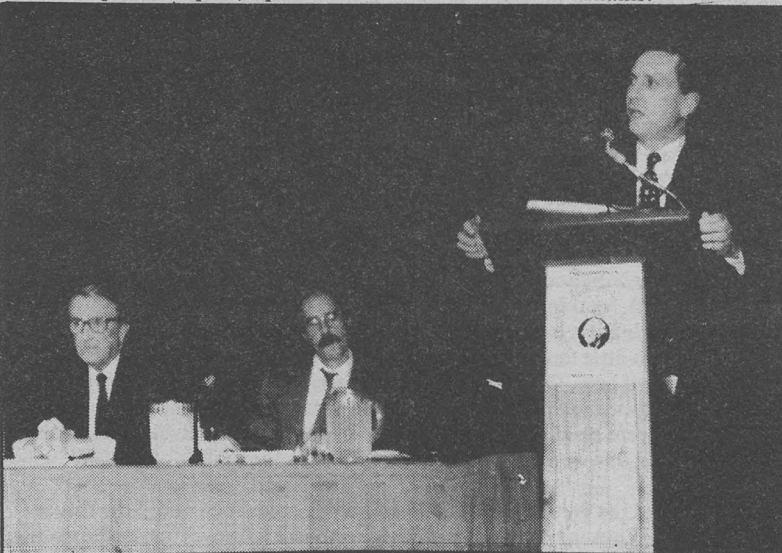
Many GW College Republicans in the audience seemed disappointed with Specter, who is known as one of the less conservative Republican senators. According to Bumpers, Specter voted

against the amendment for prayer in school and said he did not think Robert Bork was qualified to sit on the Supreme Court.

"I wish we could have had a real Republican," said YAF and CR member Chris Crowley.

Bumpers attacked Republican vice presidential candidate Dan Quayle on issues of day care, parental leave and minimum wage. Specter responded by saying "before this campaign is over, Senator Quayle will establish himself in the eyes of the American people as a well-qualified public servant."

Summing up, Bumpers said "we're walking through a mine field, but I think we have some chance of making it with Michael Dukakis."



SEN. ARLEN SPECTOR (R-Pa.) speaks as Sen. Dale Bumpers (D-Ar.) and debate moderator Steven Keller (r.) look on.

photo by Alex DeSevo

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Editorials

Movin' up, movin' out

GW has a penchant for purchasing buildings. It is a stated goal of the administration to eventually purchase every property within University boundaries. There is nothing wrong with this in itself, but, to coin a saying, when a giant roams in search of toys, he must be careful not to step on little people's toes. In maneuvering to take over the West End building, the administration has done just that.

GW now holds a master lease which allows the administration to control the selection of all new tenants in the West End. Once a majority of the tenants are students, current residents' plans to buy the building among themselves will be thwarted. This master lease is clearly in conflict with an agreement the University made several years ago to not attempt to buy the West End until well into the 90s. The West End Tenants plan to challenge the legality of this lease in court, but regardless of the legal outcome, given the previous agreement, the University's move to purchase the building is patently unethical.

In trying to provide the University community with more housing, the administration clearly has students' needs at heart. The best of intentions, however, can sometimes go wrong, and this may be the case if our neighbors in the West End are strong-armed out of their homes. We would all like to see more on-campus housing, but not at the expense of our school's reputation as a fair and responsible member of the community.

Members of the tenants association have voiced their concern that if GW takes over the building, the administration may decide to add "pink flamingo lawn ornaments." What's more, if too many students live in the building, current residents will face "fire extinguisher battles, drugs in plentiful supply and (worst of all), 'making out' in the hallways." Clearly, these ungrounded worries have little basis in reality—they sound like crude fear tactics and doubtless will do little to win over student support for the tenants' cause.

As things stand now, GW does not plan to forcibly evict anyone from the West End, but more and more students would move in to the building as spaces open. If the current residents are so bothered by the notion of living next door to students, then one wonders what they are doing in the middle of the GW campus.

The tenants of the West End are understandably concerned about the future of their building, but they should be advised to see the handwriting on the wall: sooner or later GW will own that building, of this there is little doubt.

Let it be at the SC

Our own Smith Center, which has been home to R.E.M., The Clash and Talking Heads, missed out on hosting UB40 and Tracy Chapman. The HKLS Health Fair had the Smith Center booked, forcing GW to perform at Constitution Hall, while a University of Hartford basketball practice and a tennis class kept Chapman out.

We are aware that Smith Center Director Mike Peller and the Program Board desperately want to bring a show to the facility, but we have some questions about the actions taken and judgments made by the Smith Center in booking concerts.

UB40's popularity encompasses many groups of students and therefore many felt this could have been a very successful show. Unfortunately, Peller did not check with HKLS to see if they would be willing to move the fair to another location, such as the Marvin Center third floor ballroom. Due to a lack of coordinated planning, we all missed the chance to see a show on our home turf at discounted prices.

It sets a bad precedent to cancel or even relocate a class for a social event, as would have been the case for the tennis class being sacrificed for Chapman. Yet considering the possibility of bringing more than 2,000 students together in one place for a good time, especially for a community that could use some unifying, maybe the tennis class could have been called off. Tennis for 20 compared to Chapman for 2,000 is hard to justify.

In the long run, a large concert on campus is more than fun for one night. Knowing that major artists perform on campus could make GW more attractive to the community and to prospective students. Our outer and inner image would be improved by a major show at the Smith Center.

Mick Jagger said "It's only rock and roll." In the case of a Smith Center show, it's a lot more.

The GW HATCHET

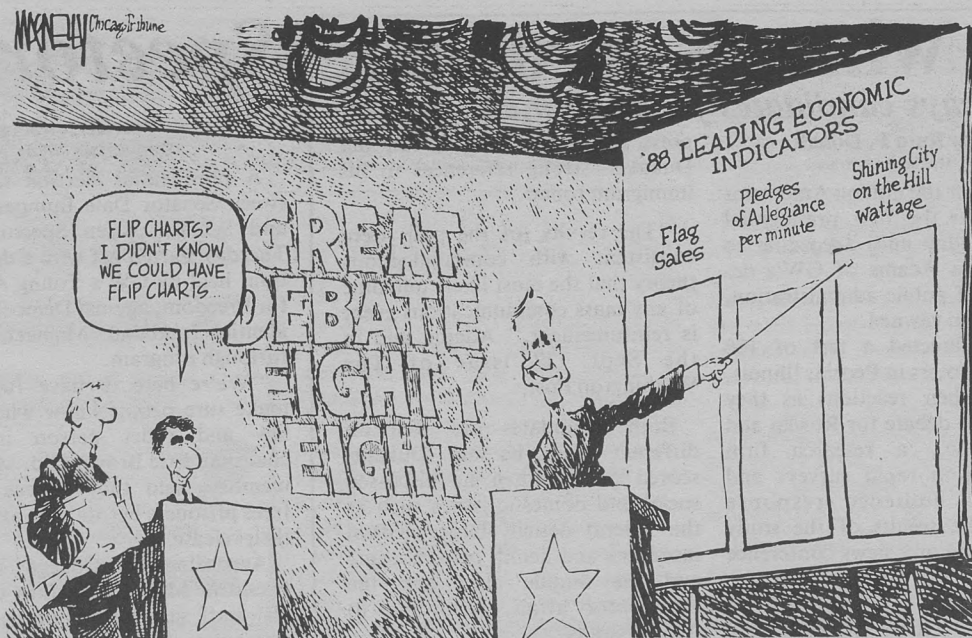
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Letters to the editor

Idiotic arguments

In Robert Menzinger's commentary "Get rid of Kurtzweg" (The GW Hatchet, Sept. 26) I was reminded of why no one takes the rantings of a leftist lunatic like Mr. Menzinger seriously. It is clear that his perceptions of the CIA and its work are based on the worn-out, wishful thinking of Soviet propagandists.

The CIA does very important work. It advances the cause of freedom around the world while alerting the president to freedom's foes. The fact that it is on the front-line of this constant battle and that it does its work in a quiet, effective way is what bothers people who share Mr. Menzinger's anti-American mindset.

Why does Mr. Menzinger fear Ms. Kurtzweg? Is it because she might tell the truth about the Soviet economy? The Soviet economy is a shambles, Marxism and Socialism have been proven failures and a worker in the worker's paradise of the Soviet Union barely makes enough money to feed himself and has to stand in line for hours to buy basic items like toilet paper. Is Mr. Menzinger afraid of the fact?

When Mr. Menzinger writes that when you have teacher who has been in the CIA "you'll never want to go to class stoned again," does he believe that Ms. Kurtzweg would waste her time spying on a hopeless drug addict? I hope Ms. Kurtzweg and the CIA will not be scared away by GW's small group of loony leftists as they have been from other schools. As for Mr. Menzinger, I cannot hope to change his mind, but I can hope that in the future he will keep his idiotic and retarded views to himself.

-Steven H. Kaminski

Wholesale paranoia

The brand of wholesale paranoia exhibited by Robert Menzinger in his letter regarding Laurie Kurtzweg's association with the Central Intelligence Agency (The GW Hatchet, September 26) is of a level one rarely sees.

Mr. Menzinger's claims that Dr. Kurtzweg has somehow been installed at GW as a combination mouthpiece and resident spy for the CIA are as ludicrous as they are unfounded.

Indeed, GW—far from being a dupe of the CIA—has finally done what the students want and expect of a reputa-

ble university: they have sought out and acquired professors with unique and practical knowledge of the subjects they teach. While Mr. Menzinger somehow conceives this to be a dangerous bias, it is, in fact, a fresh and beneficial perspective, as cited by a student of Dr. Kurtzweg, Kymn Hausbeck in the same issue of the Hatchet. I submit to Mr. Menzinger that Ms. Hausbeck is far more worthy to judge Dr. Kurtzweg's credentials and abilities than he.

Mr. Menzinger apparently contends that by having someone in a particular field teach a class in that area of study, they are automatically biased in their teachings. If this is the case, then perhaps Mr. Menzinger would be more comfortable having a hairdresser or a mechanic teach his journalism courses from now on, so as not to "bias" his lessons. Or better yet, since we all are aware that journalists—unlike the CIA—can do no wrong, perhaps we could convince a Miami Herald reporter to give journalism major Menzinger lessons on how to peep through people's windows. But of course, Mr. Menzinger surely wouldn't qualify such activity as the "domestic spying" that he apparently sees all around him.

The CIA is not flawless; indeed, it is far from it. It has made substantial errors, but has unquestionably had many more successes. The CIA's failures are trumpeted, while its victories go unheralded. Sadly, this is the way it must be. If everyone was aware of everything the CIA was doing, it could not carry out even its most fundamental task: protecting American national security. This is a security that Mr. Menzinger is apparently too naive to recognize. I trust that any CIA employee will make a far greater contribution to this nation than he ever will writing for the National Enquirer or New York Post. Where I'm sure his "talents" and beliefs will be fully utilized.

-Brian Hogan

Angry parents

The often heard complaints about the quality of food here at GW are unfounded. We have top-notch food along with excellent selection compared to other universities around the nation. Where GW food service lacks is in the attitudes and manners of its employees.

The serious problems are in the two main cafeterias at the Marvin Center and Thurston Hall. After greeting the

server with a hearty good morning, the response is almost always "What are you having?"

"Well, maybe the enchilada. How are you doing? Can I get you anything? Maybe a soda?" I cheerily reply.

My attempts at nicety are responded to with a scowl, a smack of the food hitting the plate and a slam of the plate onto the counter. Why can't we get a smile, or a hello? Are these people really that unhappy? Maybe it requires a little more effort on our part. If you don't already, try smiling next time you talk to a server, or asking the cafeteria worker how their day is going. Make it a test to see if you can get the server to say something to you unrelated to food, or try to get that scowl off their face.

Also, the workers are too anxious to go home. The cafeteria is supposed to be open until 7:30 p.m. on weekdays. Last week, I went down to the Thurston cafeteria at 6:55 p.m. to break the Yom Kippur fast. When I arrived, the salad bar had been disassembled, the sandwich server was nowhere to be found, and there was nothing except a bin of chicken and a few potato pancakes. I was insulted. They were certainly aware that it was a "fast" day for more than half the students, and yet, all they were concerned with was getting out of there as soon as possible. If you want to close the cafeteria at 7:00 then say you're going to. Don't tell me I can eat until 7:30, when I really can't.

Sanitation is the most important issue. After one of the gloveless cafeteria employees wiped a dirty table with a dirty rag, she proceeded on to her salad bar cleaning duties. She grabbed the chunk of butter out of the salad bar bin, with her dirty, bare hands and placed it into a tub of butter on her cart, so that the butter could be used at a later date. I have since vowed not to touch the butter. I'm sure the workers are supposed to wear gloves when they handle food.

It is important to note that the people are delightful in Mitchell Hall and the Rat. They will converse with you and almost always smile back. I would rather eat somewhere where it's already paid for me, but if the cafeteria workers keep up their evil ways, mom and dad are going to be angry that I'm not using my meal card, and Domino's and Campus Delivery will be making more money than they already are.

-Jeff Goldfarb

Opinion

The Sandinistas and the *contras*: back to the drawing board

Since the fall elections have postponed a Congressional vote on *contra* aid, now is a good time to see whether further *contra* aid would destroy the Arias Peace Plan. Supporters of the Arias plan say the carrot, rather than the stick, will turn the Sandinista regime toward the United States, or at least keep them from subverting their Central American neighbors and snuggling up to the Soviets. However, events of the last year have shown that the Sandinistas will do what needs to be done to consolidate their revolution, and will do it more freely if the *contras* are eliminated.

The cease-fire between the *contras* and the Sandinistas that began last March was the crowning achievement of the peace accords signed by all the Central American countries in August 1987. The eight months leading up to the cease-fire even looked somewhat encouraging. The Sandinistas slackened some of their internal police controls, allowing the opposition newspaper *La Prensa*, and independent radio stations to operate.

But it is now clear the Sandinistas committed themselves to "democratize" while clamoring for a cease-fire only to thwart the *contra*'s military advances. They did this by destroying a possible *contra* aid package that would have lasted into the next administration. During those critical months after the peace plan went into effect, the resistance forces were winning the political and military war against the Sandinistas inside Nicaragua. As late as January of this year you could sit down with *contras* in villages only 60 miles from Managua.

The Sandinistas, frightened by the prospect of additional *contra* victories, civilian unrest and economic mayhem, changed the battleground to a place where they had an advantage—Congress. Congress had been easily placated by Sandinista versions of *perestroika* in the past, and this time wasn't any different. The Arias Peace Plan gave the Sandinistas a chance to take the political offensive to Washington and dissuade Congress from renewing *contra* aid in return for promises to democratize.

The *contras* were forced to accept the idea of a cease-fire because they could see congressional help was not forthcoming. The Sandinistas knew that Congress would turn to weightier issues, (i.e. getting themselves re-elected and their man in the White House), giving them carte blanche to decimate the armed and civilian resistance until Congress convenes in 1989. This roughly eight-month hiatus of Congressional consciousness gave the Sandinistas ample opportunity to break up the network of peasant farmers that served as the *contras*' strategic and logistical lifeline inside Nicaragua.

Some members of Congress became alarmed because the Sandinista's view of the truce looked more like a call to surrender. They shouldn't have been surprised. On the day Daniel Ortega signed the peace accord in Guatemala back in August 1987 he said, "this cease-fire is to give people who are armed and who carry on counter-revolutionary activities the possibility of surrendering their weapons and of enjoying guarantees of security." In other words, capitulation on the San-

dinistas' terms. However, the campaign to break the *contra* ranks proved unsuccessful.

The *contras* weren't the only Nicaraguans the Sandinistas had to contend with as the Arias plan ostensibly moved the regime closer to "democracy." Greater internal freedoms gave the civilian opposition more flexibility to protest, and the Sandinistas couldn't sit idly by and see their "democratic reforms" threat-

Wesley Smith

ened. Sandinista paramilitary groups, affectionately called *turbas divinas* ("divine mobs") clashed with the civilian opposition groups in the months leading up to the cease-fire.

After the cease-fire began, the regime called out its regular storm troopers—Tomas Borge's secret police—along with the regular Sandinista police forces to stop civilian protestors from criticizing their "democracy." Shortly after the police broke up a demonstration by the civilian opposition last July 10th, they closed Radio Catolica and *La Prensa* and imprisoned over 35 political and union leaders. So in its heyday, May to July, the cease-fire seemed to serve as a catalyst for Sandinista repression.

But what did the Arias plan hope for in Washington have to say about this apparent inconsistency? In July, when Sandinista dogs were sinking their teeth into labor unions and political opposition protesters, columnist Jack

Germond summed up the dangerously silly thoughts of Congress and other Sandinista apologists when he referred to the recent crackdown on the civilian opposition as a "dumb" move during a July broadcast of the McLaughlin Group. Robert Novak's retort was more to the point: "Ortega isn't dumb, he's a communist." Although the word "communist" is no longer in vogue now that we've entered the era of *perestroika* and *glasnost*, it accurately describes the Marxist-Leninist methodology which the Sandinistas apply in Nicaragua. Unfortunately, Ortega fans and supporters of the Arias plan agree with Germond and have dismissed Ortega's action as just another mishap in a long line of political *faux pas*, rather than manifestations of the political system over which he presides.

Consequently, these same people continue to explain away Sandinista abuses by saying that *contra* aid has caused Sandinista repression of the civilian opposition. However, since the Sandinistas took power in July 1979—two years before any *contra* force existed—repression has always been directed toward the unarmed civilian opposition. When Daniel Ortega said last December that "in the hypothetical case that the Sandinista Front lost an election, the Sandinista Front would hand over the government, not power," he meant no U.S., Costa Rican or West European styled democracy would be tolerated in Nicaragua; only "popular" democracies like they have in Cambodia, Vietnam or East Germany.

Congress need not listen to Novak when he calls Ortega a communist, but

they would do well to heed Tomas Borge, founder of the FSLN, Director of the Sandinista Secret Police and perhaps the most powerful man in Nicaragua. In response to questions about the crackdown of the civilian opposition in July, Borge said, "We can be flexible and tolerant, but not to the point of killing the revolution. That would not be tolerance; it would be stupidity." Borge is right. Political freedom cannot exist alongside the FSLN, and the nine comandantes know it. That is why they smash heads when civilians protest the Sandinista's hegemonic rule of Nicaragua. No, Ortega is not dumb when he embraces Fidel Castro while visiting Cuba, or flies to Moscow asking for attack helicopters and advisors. As a Marxist-Leninist he is doing exactly what he should do to keep the Sandinistas in power, and his comrades congratulate him for doing such a good job. Any other move would be dumb.

The year of the Arias Peace Plan, if nothing else, has shown that the Sandinistas will repress the civilian population, regardless of the *contra* equation, as long as there are Nicaraguans who demand the western-styled democracy that Borge and his comrades call "counter-revolutionary." In the meantime, the Sandinistas are learning that Congressional complacency may be just as effective in destroying this *contras* and the internal opposition, as the Sandinista's Marxist-Leninist policies that have alienated Congress in the past.

Wesley Smith is a third year student at the National Law Center.

Education, not indoctrination, the cure to racial tensions

Professor Clement E. Vontress has used the pages of The GW Hatchet to air his grievances about race relations on campus. For this I applaud him, and hope that he will continue to speak on issues of concern to him.

Prof. Vontress also said he would like to see more faculty members enrolled in courses on human relations. If by this he means courses meeting the normal University criteria for scholarly content and objectivity, I support his proposal (and would probably take such a course myself), because this is one of the ways in which scholars may legitimately seek to influence others.

But when he proposes to go beyond the communication of ideas and information, and to "institute required human relations training for all faculty members," he also goes beyond the bounds of education and crosses the line into indoctrination—the antithesis of university collegiality and scholarship.

There are many individuals and groups on campus which may wish that more faculty members were exposed to and shared their views on important issues affecting the campus like abortion, feminism, religion, homosexuality, pornography and animal rights. They may also believe that the campus would be a much better place if their views prevailed.

But to persuade others, all must compete fairly and on equal footing in

the marketplace of ideas: writing in various campus and scholarly publications, presenting speakers and other educational programs, participating in debates and even organizing courses which may be taken by faculty and students alike. In a democratic society we do not enjoy the efficiency of forced indoctrination; an added burden we willingly accept as the price of the freedom to make up one's own mind about a person or idea.

No individual or group, no matter how strong its beliefs, nor how important the issue, has the right in our free society to indoctrinate others by

John F. Banzhaf III

forcing them to attend "training;" i.e., programs seeking to modify behavior in accordance with a particular viewpoint. It makes no difference whether the "training" occurs on the campus of off.

People can be "trained"—and where they wish to may properly be "trained"—to do particular tasks, to use certain equipment, etc. But responsible adults should not be forced to be "trained"—even if it were possible—to see or interact with others as the others might wish, or to agree with others in areas of diverse opinion

rather than settled knowledge, and touching on close personal relationships.

Prof. Vontress disregards academic freedom and collegiality even more when he proposes tests of "racial attitude and (racial) sensitivity" for hiring new faculty members. The very essence of academic freedom is to be able to hold views contrary to current orthodox thinking, especially in areas outside of one's discipline where it is unlikely to affect teaching or scholarship. A test of "correct views" as a condition of receiving a university teaching appointment is anathema; a return to the dreaded days of McCarthyism.

In any event, who would administer and/or grade the test? There are noted scholars, commentators and leaders, many of whom are black, who differ from each other with regard to important aspects of race relations, and who have even used the term "racist" in disagreeing with each other. Some have even said it is "racist" for blacks to cry "racism" so frequently.

Are the views of Prof. Vontress (as the senior black faculty member and a Professor of Counseling), and those he would recommend to conduct the "training," to be used as the standard against which to screen all prospective faculty members? Or are the positions of Thomas Sowell, Lawrence Wade, Malcolm X and other blacks to be equally acceptable?

Women on campus may also have legitimate complaints about their treatment. Are male faculty candidates to be screened according to their attitudes about women, and, if so, are their responses to be measured against the views of Bella Abzug or Phyllis Schlafly? And why not, while we are at it, screen out the homophobes, and those insensitive to animal rights?

I personally believe that it is both morally and legally wrong for large private clubs to discriminate against qualified women, and for our University to support such clubs and use them to conduct University business. In furtherance of these views, I have taken legal action (successfully), written several articles for The GW Hatchet, and even persuaded the Faculty Senate to investigate the matter.

But I would never think to suggest that the University institute mandatory training programs in this area, or use it as a litmus test for appointing ad-

ministrators, much less faculty members. And I certainly would never consider compelling faculty members to invite particular persons to their own home, a problem about which Prof. Vontress complains.

I don't doubt that Prof. Vontress is sincere in his concerns, but I would strongly urge him to reconsider how far it is legitimate for a university to go in seeking to reach even the most praiseworthy of goals. If he adheres to his views that forced indoctrination and McCarthyism are the best answers to the problem of collegiality, then I invite him to debate me in an open forum on this campus, sponsored by some appropriate group, and let students and faculty make up their own minds—before being forced to receive his training!

John F. Banzhaf III, is a professor of law at the National Law Center.

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High costs cause cuts

by Brian Reilly
Hatchet Staff Writer

University budget cuts and increasing inflation have forced the Gelman Library to cut back approximately 20 percent of its periodical collection and, because of the rising cost in periodicals, the library has not purchased any new books since Jan. 1.

"Library materials experience a rate of inflation far in excess of that in the rest of the economy," University Librarian Sharon Rogers said. "All materials we purchase abroad became more expensive because of the decline in purchasing power of the U.S. dollar."

"This combination of high inflation and lowered purchasing power has meant that, with our steady budget, the dollars that we have available will not purchase as much material as they did in the past."

Without the University's two percent budget cut, Rogers said, "we would be only slightly less in the hole. The University spent a record amount of money for books and periodicals in 1987-88."

This year, the University is spending about \$200,000 less on periodicals, cancelling 1,757 titles, she said. An additional \$100,000 is being allocated to purchase books for the first time this year. With this sum, between 3,000 and 4,000 books can be acquired.

According to Rogers, the allocated

funds are one-third of what the library spent two years ago.

Academic departments will feel the crunch, Rogers said. If they want to obtain new journals, they will have to work with the Gelman administration to make other cancellations worth as much as a new title.

Cutbacks at the library will also affect both students and faculty in their attempts to broaden their scope of research. Improving the quality of the library is an important component in raising the standards of the University to those of the foremost schools of the nation, Rogers said.

"When external conditions change," she said, "It may take the University some time to readjust its priorities to continue library support at the level which meets its needs and aspirations."

University libraries throughout the country have been forced to streamline their budgets because of the skyrocketing costs in scholarly journals, Rogers said. Schools such as Stanford University in California and Cornell University in Ithaca, N.Y. have substantially cut the number of serials to which they subscribe.

A recent study by the Association of Research Libraries found a median rise of 18.2 percent in journal prices in 1986-87. Most of the increases are coming from a small number of overseas publishers, according to the study.

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Author discusses 2nd book in 30 years

by Samuel Silverstein
Hatchet Staff Writer

New York author Harold Brodkey visited GW Monday and spoke to more than 100 people in the Dorothy Betts Marvin Theater about his new book, *Stories in an Almost Classical Mode*, which has been more than 25 years in the making.

Not since 1958, when the collection *First Love and Other Sorrows* appeared, has Brodkey published anything commercially, except for individual stories in magazines such as *Esquire*, *Vanity Fair* and *The New Yorker*.

Brodkey, who attended Harvard University, said he was attracted to creative writing because "I wanted my life to make sense ... no one would let me play baseball or be a test pilot." While he doesn't hesitate to acknowledge he is a fine writer, Brodkey is modest about his success, particularly because he has only recently published

this second book of his literary career spanning 30 years.

Brodkey has been quoted as saying he wishes to be discovered posthumously and his publishing a book interferes with working on it.

Brodkey's new book was released earlier this month to rave reviews. The author read one selection, "Verona: A Young Woman Speaks." Originally published in *Esquire* in July 1977, the narrative prompted a number of questions from the audience regarding the reasons Brodkey chose to write from a woman's viewpoint.

The author said when he began writing he found that expressing himself as if he were a woman was a challenge in itself and a way to deviate from convention. "It (the idea) was up in the air," he said.

Brodkey, 58, was accompanied by his wife, novelist Ellen Schwamm, whose latest book is entitled *How He Saved Her*.

Born in Illinois, Brodkey taught writing and literature at Cornell University and at City College of the City University of New York. He has also been granted fellowships by groups such as the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts.

Brodkey has received two O. Henry awards, which recognize the most outstanding short stories produced each year.

Two more recitations are planned for the near future, according to Professor Astere Claeysens, coordinator of the series, which is sponsored by GW's English department. Author Garrett Hongo of the University of Maryland will speak on Oct. 6. Faye Moskowitz, a full time member of the GW English Department, will speak on Oct. 20.

Both events will be held in room B-120 of the Academic Center. More information may be obtained from Claeysens in the English department.

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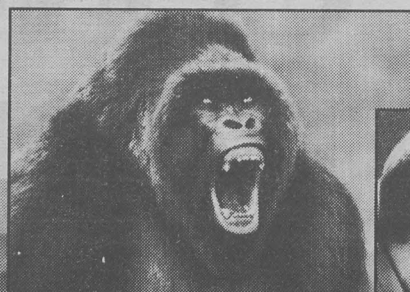
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Concerts

continued from p.1

than a year, however.

There is "a definite desire" to host shows in the Smith Center, Peller said, but it is difficult considering the many activities that take place in the building. The NCAA-sanctioned sports that occur there are contractually bound,

he said, and the dates cannot be changed.

According to Peller, a promoter gives only one or two dates a specific performer could appear and these dates often do not fit the Smith Center's schedule.

Susan Lewis, executive coordinator of the Wellness Resource Center, said she was not contacted by Peller about moving the Health Fair, which she organizes. Although the fair has

always been held in the Smith Center, she said the Marvin Center third floor ballroom would be adequate.

When later questioned about the fair, Peller said he "supposed" HKLS should have been contacted about moving the event.

PB Concert Chairperson Simone Costanzo, who has worked with GW concerts for more than three years, said that in the past "non-contracted events would be moved" in order to make room for concerts.

Edwards calls for reform

Representative Mickey Edwards (R-Ok.) spoke about the need for Congressional reform, the recent drug bill passed in the House and the Nicaraguan *contras* Monday as part of the College Republicans' week-long event "Inside Politics 1988."

There is a need for Congressional reform, Edwards said to the audience of approximately 30 people, because under the present system "people can't know how their Congressman votes and why." He said all votes dealing with appropriations bills should be recorded and there should be no more continuing resolutions in which "government lumps all leftover bills together."

House Republicans and Democrats agreed on the basic principles of the drug bill currently before Congress, Edwards said, but disagreed on the persons who should be punished for drug-related crimes. Republicans favor harsher punishment for drug dealers,

he said, while the Democrats advocate strict punishment for drug users.

Discussing the *contra* situation, Edwards said it "is an issue I've been deeply involved in." President Ronald Reagan has not succeeded in Nicaragua, he said.

The outcome of the upcoming presidential election is "less important than you think," Edwards said, because "Congress blocks a lot of what the president will try to achieve."

"The Speaker of the House is more important than the president in setting the agenda," he said.

Edwards also discussed the influence of political action committees. "Individual PACs don't have much influence," he said. "It is the combination of PACs that influence."

"I am disturbed by the fact that PACs lost their basic purpose—to support the issues."

-Jennifer Brandt

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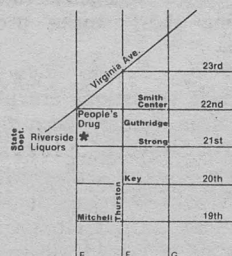
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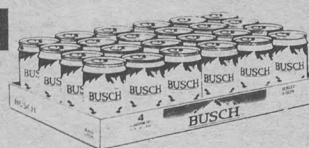
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Clarification

In the article "Book mourns values," (Sept. 22, The GW Hatchet) Sar A. Levitan, director of the Center for Social Policy Studies at GW, was said to "strongly advocate expanded sex education programs and the distribution of contraceptive devices in the public school system."

He was further quoted as saying this was an absolute necessity in enabling teens to prevent unwanted births, "considering the tragedies that occur to hundreds of thousands of young people."

Yesterday, Levitan clarified his remarks in context, saying "the federal government should insure that family planning services, including birth control devices, are easily accessible to all adults and free to those (adults) who cannot afford them."

The supplying of birth control devices to high school-aged students, he said, is a "very controversial" issue.

High school students "account for less than one in four out-of-wedlock births," Levitan said.

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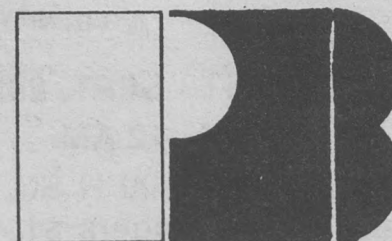
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Confusing *Some Girls* fails in attempt to be realistic

by Chad M. Miller

First things first, if you found the ad for this film inviting or you're reading this article because the title caught your eye—you've been had. Both the advertisement depicting *Some Girls* as a sophomoric sex-farce and the teaser title are misleading and designed to lure people into seeing this movie.

Director Michael Hoffman and producer Rick Stevenson are hoping that the film (which they would have preferred titled, *In The Comfort of Strangers*) will succeed by word-of-mouth recommendations. The ads will get the first few people in the theaters, but don't count on personal recommendations pulling in anyone at all. *Some Girls* is never what it seems to be: a comedy, a drama, or a mystery, and if it's anything it's—well—confusing.

Fortunately I had a chance to interview Michael Hoffman (writer and director of *Promised Land*), and during the interview he takes a rather existential position in defending his film and reveals some interesting facts about its making. He deplores filmmakers who use box office success formulas to create flat, meaningless, yet nonetheless money-grossing movies, and blames television for having "created a kind of monster in the audience" that feeds on "the same sorts of stories, the same sorts of structures, the same sorts of narratives again and again. So that the audience comes to accept very few forms (of film)." This is a valid point to make,

since *Some Girls* does indeed defy any sort of categorization. Yet with all its freshness and unpredictability one wonders what the film's ultimate intentions are, and occasionally you don't know quite whether to laugh or cry or ask for your money back.

An example of the diversity in the film, besides its multi-level plot, is easily exemplified in its setting, present-day Quebec City. If it weren't for an occasional car or ringing telephone, the look of the houses, costumes and customs of the family, one would think this is all happening in the early 18th century. This, in some respects, works to the film's advantage by making it more dazzling, but in other respects only adds to the puzzling atmosphere of the entire film. This confusion may in fact be what Michael Hoffman meant to do when he "set up certain generic conventions and then violated them" in the process of shooting this film.

Speaking of the film, I'll bet by now you're wondering what exactly it's about, huh? Well, *Some Girls* tries to be many things, but is basically the story of a young adult named Michael, portrayed by Patrick Dempsey of *Can't Buy Me Love*, who goes to visit his college girlfriend, Gaby (Jennifer Connelly), in Quebec City for the Christmas holiday, only to find out that she doesn't love him anymore. The rest of the film is seen through the eyes of Michael as he tries to find love in Gaby again. Along the way the film splits and begins to work on many levels other than Michael's sexual

drive, such as his views on time, death and God. Almost every character stands for a different dimension to the film, but most of them are not developed to anywhere near their potential importance, and therefore the film remains puzzling until the end, when Michael's concluding narrative attempts to tie some bits and pieces together.

The cast, except for Patrick Dempsey, is unfamiliar to the typical American audience. Dempsey's character would have fared much better had he been a more talented and recognized American actor, such as Mathew Broderick. If such an adjustment had been made, a closer relationship between the audience and Michael would have existed and then the viewer could better comprehend the depth and range of the character, which was not apparent from Dempsey's acting. The rest of the cast does a remarkable job, and two of them out-shine the rest: Lila Kedrova and Jennifer Connelly. Lila Kedrova, a respected European actress, has won both an Oscar and a Tony, and is an valuable asset to the film, portraying Gaby's dying grandmother who mistakes Michael for her late husband. Also captivating in *Some Girls* is Jennifer Connelly (*Seven Minutes In Heaven*), who diverts the eye with her breath-taking beauty and mystifying grace.

Among the other attributes of *Some Girls* is the wonderful photography of Ueli Steiger, who in a few, unfortunately brief, scenes captures the charm



Patrick Dempsey loves Jennifer Connelly but she isn't sure yet

of Quebec City and Canada's winter countryside. One key sequence, the death of Gaby's granny, is a stroke of photographic genius, put together splendidly by editor David Spiers. It is a powerful, symbolic scene, yet it cannot wipe away the many questions raised during the earlier parts of the film. *Some Girls* has earnest intentions of being a true cinematic achievement, but more often than not it jumps along without any comprehensible intentions at all. Although Producer Rick Stevenson feels that the film is designed to "defy categorization," it is too jumpy and one never knows quite what to expect, which keeps the

audience constantly searching for a common bond to unite all the different levels of this film. A helpful hint to those interested: there is NO common bond.

Some Girls is a honest attempt to break away from the generic Hollywood formula for success and make a realistic film about the many puzzling ways of love. However, Michael Hoffman and Rick Stevens try too hard to create something that cannot exist on film: life. In the end *Some Girls* will leave you wondering if you missed a scene or just weren't paying attention.

Message found in music of revamped Social Distortion

by Jon Drury

Judging from the lyrics on their latest album, *Prison Bound*, and from the content of their concert last Sun-

day night at the 9:30 Club, it is apparent that L.A.-based Social Distortion is undergoing a change in both its targeted audience and style of music. Those familiar with the hardcore punk scene of the early 80s may recall the documentary *Another State of Mind*, which featured the band and its fast, slammable music. *Prison Bound* is the first album from lead singer-songwriter-guitarist Mike Ness' newly regrouped band, and it contains a marked change in direction



Social Distortion live at the 9:30 Club

photo by Hunter Bennett

from the band's last release, 1983's *Mommy's Little Monster*. The fast, harsh rock and roll is still there, along with Ness' guttural vocals, but now Ness seems to be saying something

beneath the blues-based punk-influenced grunge. There seems to be a message here about the detraction that drugs and prison can bring to one's life. You can't help but wonder, however, just how personal the lyrics are.

To answer that question, we would have to go back to 1982, when Social Distortion was on the forefront of the L.A. punk scene and went on a tour of Canada with Youth Brigade. This tour

was taped and edited into the popular documentary in which Ness, according to The Los Angeles Times, "emerged as the most memorable personality." Memorable he was, not only for his hard hitting hardcore music or his liberal use of mascara, but also for his constant, self-indulgent, excessive forays into drugs and liquor. This problem angered the other members of the band enough to see the original bassist and drummer bail out after recording *Mommy*. After the break up, Ness plummeted into a period of heroin use, petty theft, subsequent incarceration and detox treatment. He did not become clean until 1985, and later reformed the band.

His new lineup includes Christopher Reece on drums and John Maurer on bass, with original rhythm guitarist Dennis Danell complementing Ness' own darkly melodic lead.

Prison Bound signifies a change not only in the band itself but also in the attitude of many groups coming out of the punk scene of the early 80s. In an interview Sunday evening before the show, Mike Ness explained: "A lot of L.A. bands like X, TSOL and bands like that are going back to their roots, because we've been doing punk for eight or nine years now, and what are you gonna do that's new? We're not

gonna grow our hair out long, wear tight jeans and play speed metal or glam-rock, and we don't want to play thrash or hardcore either, so we're just doing the same thing we've always wanted to do. We want to look back." This looking back is inherent to *Prison Bound*, which boasts a much more predominantly blues-based influence. To pay tribute to that influence, the band does some mean covers of both the Rolling Stones' "Backstreet Girl" and Johnny Cash's "Folsom Prison Blues."

This new maturity is apparent in Ness' open, honest autobiographical lyrics which cover the toils of urban life and include dark stories of drug addiction and prison. *Prison Bound* hopelessly denounces a crime he committed "on the outskirts of town, by the railroad tracks" and offers no redemption, only doom: "There's a lesson to be learned here/ but what a price to pay./ You know, I may never learn."

Some songs have shades of optimism like "No Pain, No Gain," which ends with the lines "Well I used to think that life/ was so ugly./ Live fast, die young/ leave a pretty corpse./ But now I see things so much different/ and life seems sometimes pretty to me." Ness' newfound optimism

is a theme which goes against the expected rage and anarchy of the punk lifestyle. In fact, S.D. doesn't consider itself a hardcore band anymore, decrying that word's ambiguity and expressing the desire for more widespread recognition than the mostly hardcore crowd which showed up Sunday night. "We could do without a lot of these skinheads," guitarist Danell said.

And what about those who aren't ready to move ahead along with the band? "There's gonna be people who aren't ready for maturity," Ness said. "People who have been around a lot anyway; we're not looking for the kid who just shaved his head, is putting on boots and starting fights."

Sunday night, Social Distortion proved itself to be a tight, solid rock and roll band with enough punk overtones to please the most discriminating enthusiast. The band blurs the distinctions between all forms of rock in a masterful fashion. Their sharp guitars pierce and screech in a unique style equally reminiscent of the Stones and the Sex Pistols. Combined with meaningful and unpretentious lyrics, you have a band that has definitely carved itself a niche in rock's varied present and should continue to do so in the future.

Arts and Music

Lovely Primitives bring back pop on latest album

by John Mueller

Describing a band in Britain with the word "pop" is not a compliment. A

good pop song is short, catchy and preferably guitar-driven, for anyone can program their pet Casio. The Who and The Beatles show how good pop

can be. On the other hand, sadly, Duran Duran sent British pop into a nosedive.

Lovely, the new album from The Primitives, shows that pop is back. The band is made up of Tracey on vocals and tamborine, Steve on guitars and bass, Paul also on guitar, the drummer, Tig. (No, I don't know their last names, although Paul is presumably the P.J. Court who writes the songs.)

Every track hooks the listener and holds his or her attention for up to three and a half minutes (the shortest song isn't even two minutes). Like the early 60s albums it mimics, it has 14 songs with styles ranging from straight-forward pop to post-punk, to ballads and even a perfunctory lapse into psychedelia.

My main qualm about *Lovely* is an ideological one. The Primitives are trying to be too many different bands at once. Listening to their album, I kept saying "Is this a cover?" Each song is an original, but sounds like it has been recorded by a different band.

On the plus side, there are re-

markably few synthesizers on this record, and all the members of this band are actually capable of playing their instruments. This album required two producers and three mixers, and even a mysterious "Pete" working on the drum sound. The sound is therefore extremely polished, even with pointless, syrupy backing vocals on every song.

Opening the first side, we have "Crash," which according to the album cover, is "A #1 hit in the U.K.," that contains a Go-Go's-like sound but with grungier guitars. Next is "Spacehead," a Ramones-style rocker in which Tracey sings, "When he walks on by/ he looks at the sky./ What is that boy on?/ He's a strange person." The third song, "Carry Me Home," is slower and melodic, and sung by an uncredited male. "Shadow" follows, sounding like Sgt. Pepper's "Within You Without You," only a little more up-tempo. "Thru The Flowers," which suffers from terminal cuteness, is followed by "Dreamwalk Baby," reminiscent of The Ramones with overdubs and a real

singer. Side one closes with the driving "I'll Stick With You," one of the catchiest songs on the record.

Side two kicks off with "Nothing Left," another perfect pop song that should be the group's next hit. "Stop Killing Me" is another fuzz/stun guitar classic. "Out of Reach" has a jangly Byrds sound while "Ocean Blue" is a slow, melodic love song. "Run Baby Run" is one of the high points—it has that three chord, "New Sensation," Velvet Underground sound. "Don't Want Anything To Change," is a very pretty song, but is a bit heavy on the overdubs. Finally, *Lovely* ends with "Buzz Buzz Buzz," a rave-up which could have been written by the Stray Cats.

Now, despite the fact that each song is itself derivative (try remembering the titles without having the jacket in front of you), this is one groovy record. I've spun this lil' devil probably 20 times over the last two weeks, and I'm not tired of it yet. That says a lot. Buy your copy of *Lovely*, and help get these guys a spot on "120 Minutes."



Grease isn't the word at Warner Cuteness of Wagner can't save high school production

by Liz Pallatto

Let's get straight to the point, The Cuteness Factor.

Is or is not Jack Wagner, cute, a sex god, a male stud, a person to make young girls scream and older women sigh, and yes, even make you want to bear his children?

What difference does this superficial consideration make? Well, if you have any intention of seeing *Grease*, the newest show to stop in at the Warner Theatre, it makes all the difference.

Why? If you do think he's a hunk, if you have any of his three albums, if you have lusted after him as Frisco on "General Hospital," well then, here is your chance to see him in person.

However, if you don't think the above, you have no reason to see this production. The show is amateurish, lacking in innovation and leaves no lasting impression after the last bubble gum bubble has burst, the last bit of brilliantine has been sweated onto the stage and the last song has been sung.

The story goes, well we all know how the story goes. Since 1972, there have been over 3,388 performances of *Grease* on Broadway, two movies and countless high school productions, not to mention that ratty old *Grease* album we all have stashed somewhere. But just for the sake of argument, let's rehash it over again.

The play revolves around those happy hoodlums, the Burger Palace Boys who hang out in the hallways of Rydell High, smoking, drinking and harrassing the "uncool" yearbook editor and all those geeks who go to class. King of the group is Danny Zuko, played by Wagner. The Pink Ladies, their female counterparts are equally uninterested in scholastic pursuits and usually

sit around and gossip their time away.

Then along comes Sandy Dumbrowski, constantly wearing a poodle skirt, sweet, innocent and oh-so nauseating. Somehow, this paragon of virtue and Danny Zuko managed to hit it off at the beach



WOW! It's Jack Wagner!

and thus, we have a conflict. Can love conquer all? We all know the answer.

Can this troupe, produced by Mitch Leigh, whose last project was Yul Brenner's last circuit of *The King and I*, manage to pull this show off on a par with past efforts and perhaps even shine beyond them?

The answer is no. Jack Wagner has a convincing enough swagger, a fairly good voice and is good looking in a lean cowboy sort of way, but there can be no comparison between him and the masculinity of proven gods such as Richard Gere, Patrick Swayze and yes, even

John Travolta. Caryn Richman, (as the bio says, best known for her TV remake of *Gidget*) is sweet but dull, and her voice is constantly straining to be heard.

As for the rest of the cast. They were the only source of memorable moments, notably Beth Leavel playing Rizzo, and the performance of the songs, "Mooning" and "Beauty School Drop Out." But, these actors make the cast seem like alumni, rather than high school seniors. Several of the male cast members especially could use some of that new Bill the Cat sweat-based hair growth potion. This factor, combined with the really heavy make-up and dowdy, unimaginative costuming, made this show seem not just like a high school production, but a alumni revival of the high school production.

The use of microphones throughout the show, not only is a horrible way to signal a song break, but also causes the cast to cluster awkwardly around the microphone.

The stage set seemed more like an American history museum tribute to the 50's rather than a high school set. The utterly juvenile manner in which many young women in the audience would scream whenever Wagner took off his shirt was reminiscent of a Duran Duran concert. The last straw was the outfit, little Miss Sandy showed up to impress Mr. Danny Zuko. Madonna lace and leather jacket? Quite a change from the poodle skirt, a metamorphosis that would actually take 30 years rather than overnight.

Somehow, I don't think that my mother would remember things being that casual. But that's OK, this version of *Grease* doesn't really strike true in many respects, and is, in itself, entirely forgettable.

Jim Carroll: Sex, drugs and poetry?



Jim Carroll

by Denise Helou

Jim Carroll was in rare form at his sold-out d.c. space performance last Friday night. His truly creative spells as a youth may be long gone, but this underground cult figure can still recapture the uncontrollable fury and emotion of his New York City street days.

After experiencing the highs and lows of life during the past 20 years as a basketball player, hustler, writer/poet, heroin addict and singer, Carroll has now focused his career on two of his most successful habits—poetry readings and heroin.

His half-dazed appearance and his playful fight with the mike on stage just made his readings seem more personal. Even with a monkey on his back, Carroll knows how to amuse an audience.

To start his set, Carroll jumped back to one of his first and probably most well-known pieces of writing, *The Basketball Diaries*, in which he recounts his days as a rebellious,

free-wheeling teenager roaming the streets of New York in the 60s.

In choosing which excerpts to read from *The Basketball Diaries* and *Forced Entries*, Carroll didn't really get into those highlighting his drug-crazed moods, but rather focused on the ones filled with lots of sex (not that the two don't intermingle).

His nostalgic tone in recalling these incidents evoked more than a few bouts of laughter from the audience. It was almost like Carroll felt he was re-living his many bizarre escapades as a youth.

Particularly comical was the reading from *Forced Entries* describing his good friend, poet Allen Ginsburg's first experience with a vibrator. Just listening to Carroll talk about such counterculture heroes such as Ginsburg, Andy Warhol and Paul Morrissey maps out peculiar images of the seedy but attractive life of the underground night scene, one which Carroll was so much a part of.

From the hard-to-find *Book of Nods*, Carroll gave some of his intensely visual poetry. Carroll doesn't really use his poetry as a full emotional outlet, brooding with anger, rather, he brings his incredible sense of perception and observation to his verses.

Carroll's bare, simplistic approach to life, mixed with his cold, hard experiences on the street, brings out a truly creative form in his poetry. Even Carroll appeared to be in awe of the words as he spoke them.

I would suggest to Carroll, however, that he give up on the singing for the time-being. While his gestures and movements across the small stage were quite persuasive, his voice just ain't what it used to be.

For those unfamiliar with Carroll's writings, the event, I'm sure, was a fine introduction. The night was probably even more enjoyable for his devout fans, just by way of his presence.

Arts and Music

Bribes over baseball in John Sayle's *Eight Men Out*

by Brian Reilly

Writer-director John Sayles keeps breaking new ground. His first big hit was the low budget precursor to *The Big Chill*, entitled *The Return of the Secaucus Seven*. It was followed by the nutty, critically acclaimed sci-fi romp, *Brother From Another Planet* and last year's moving saga of organized labor, *Matewan*.

His newest production, *Eight Men Out*, is by far the best. It simultaneously captures the wonderful spirit of baseball and the fragile essence of man.

Eight Men Out recounts the infamous Black Sox scandal of 1919 when the unrivaled Chicago White Sox threw the World Series. It is both a nostalgic view of post World War I innocence and a compassionate look at good men gone wrong because of circumstances beyond their control.

The film opens with riveting slow-motion shots of Sox players hitting and sliding as ecstatic fans jump and cheer their heroes on. These scenes are interspersed with shady gamblers discussing who on the Sox would be vulnerable to game-throwing bribes for the series.

An excellent cast of young actors play the Sox. The most admirable performance is by John Cusack (*The Sure Thing*) who plays the tenacious Buck Weaver, concerned only with winning. D.B. Sweeney (*Gardens Of Stone*) convincingly tackles the role of the slow-witted southerner Shoeless Joe Jackson although Charlie Sheen (*Platoon*, *Wall Street*) doesn't utilize his talents as the easy-going Hap Felsch.

Comic relief is provided by two-bit loan sharks, Christopher Lloyd (*Back to the Future*) and newcomer Richard Edson, a kind of amusing cross between Peter Lorre and Tim Conway.

Two other notable performances are turned in by John Sayles and renowned author and journalist Studs Terkel who play two Chicago sports writers who reluctantly cover the scandal they know will tarnish the image of baseball for years to come.

This delightful assortment of characters is rounded out by Clifton James as Charles Comiskey, the portly, bad-tempered Sox owner whose unwillingness to pay his team properly seems to be the primary cause of the players' going astray. The players' dissatisfaction is clear when they cheerfully enter the locker room after

winning the pennant race, expecting the promised bonuses from Comiskey. All they find are flat bottles of champagne.

Later, in the local speakeasy, several players are approached by shylocks including Lloyd and a sweet talking Bostonian. Six players are bought, some because they stand to make more in a few games than they did all year, while others do out of spite for Comiskey. A few of the six are against the idea of throwing the games, but realizing that the pitchers will be throwing the games, they decide to jump on the bandwagon.

Pitcher Eddie Cicotte, against his conscience, accepts the bribe after Comiskey refuses to pay a \$10,000 bonus for winning 30 games. Eddie won 29, only because Comiskey pulled him off the rotation for five starts. Eddie, one of the best pitchers in baseball, was being paid \$3,000 a year and had a young family to support.

Even more gut-wrenching is watching Buck refuse the bribe and go on to excel in the series while his gifted teammates intentionally play like the Bad News Bears.

The most heartwarming scenes are when three street kids meet Buck on his way home. With

their freckles, Sox hats and adoration of Buck, the perfect hero, the kids represent the innocence of a time gone by. The kids, Pee Wee, Scooter and Bucky (named after his idol), are in the bleachers at every game to cheer on the home team, especially Buck and the rags-to-riches hero, Shoeless Joe.

When the scandal breaks, the kids represent an America bewildered by this stigma on its national pastime. This is typified when Shoeless Joe leaves the courtroom after his confession and Pee Wee asks mournfully, "Say it ain't so, Joe."

The ending avoids over-sentimentality, but still allows some signs of hope. With some excellent, almost celestial cinematography, the final scene shows the chance for a second life, a chance to start all over and leave the past behind. I won't give it away, so go see it for yourself.

Eight Men Out is the culmination of years of work by Sayles, which was time well spent. You will leave the theater seeing the world as a cruel place made up of decent people. You'll also think twice the next time you see an All Star make an error during the World Series.

Gorillas in the Mist: Dian Fossey's own jungle love

by Amy Krasner

Gorillas in the Mist, the Adventures of Dian Fossey, is a stirring docu-drama based on the autobiography of the anthropologist. The film chronicles the determination, dedication and invaluable work done in the wilds of the Vivunga Mountains to help better understand the supposedly "protected" gorillas.

The film begins with Fossey, played by Sigourney Weaver, arriving in Africa where she is preparing for a training session to prepare her for her work with the gorillas. Instead, she is immediately given supplies and sent into the wilds of the jungle.

Throughout the movie you can sense her determination and ability to improvise regardless of the circumstances. Fossey is completely alone and unprepared to face the obstacles which may and do cross her path.

Dian Fossey leaves all she knows and is immersed in a completely unknown and wild environment. Ironically, the apes are depicted as being more "civilized" than the

bounty hunters who pursue them to her family and she their friend. Through her continued work with these creatures, Fossey becomes un-

Following her short-lived rela-



Dian Fossey (Sigourney Weaver) mesmerized by the mountain gorillas of Rwanda

relationship with National Geographic able to deal in a civilized manner with photographer Bob Campbell, she other humans and is now obsessed completely involves herself in the with the animals. Often, an obsession pursuit of understanding and protect- will make a person blind to the ing the gorillas. She assimilates herself understanding of simple human ac- into their community and they become tions, and she is no exception.

Fossey is driven to the brink in her passionate attempt to protect the gorillas. Tragedy follows trauma in

Sigourney Weaver's portrayal of Dian Fossey provides a realistic essence of Dian and her difficult work. She, too, becomes part of the foreign culture of Rwanda; and her interaction with the gorillas is depicted in a believable manner.

Truly, Dian Fossey's work is a mystery to most people. This magical feeling is only enhanced by the beauty of the mountains and the gorillas

themselves. In life as in her death, we do not really know what happened to her. It becomes apparent throughout the movie that she had many enemies—one of whom murdered her

in cold blood. Ironically, or symbolically, Dian Fossey died the same way the gorillas she loved so dearly were slaughtered; the blade which slit her throat may even have been the iden-

tical one which put an end to the innocent lives of the defenseless apes to whom she devoted 18 years of her life. Because of Dian Fossey and her relentless efforts to protect the gorillas of Rwanda, they continue to live and their numbers increase annually.

Here it is — Letters to the Arts Editor by popular demand

Ta da! Here it is, the first installment of "Letters to the Arts Editor." My free ticket giveaway worked and here are a few of the questions. Don't worry, I'll get to the others later. By the way, the movie was moved 11 blocks away from the original location and supposedly it sucked. What do you expect for free? If you have any questions, I'm still here in room 434 of the Marvin Center.

Dear Mark Vane: I'm not sure if my question falls under your range of expertise, but here goes anyway: is it me or do most people find the second female of a TV series usually more attractive than the leading lady? For example, I'd much rather be deserted with Mary Ann than Ginger, listen to the radio with Bailey than Jennifer, go to large family gatherings with Jan than Marcia, and do the Flintstone Frantic with Betty than Wilma. Is this preference of mine a reluctance to "go for the gold," and am I

thereby ultimately being un-American by virtue of my television fantasies?

-- Just wonderin', Scott M. Douglas

Scott, we think the same. I always liked Florida Evans more than Thelma on "Good Times" and always thought the best babe in Mel's Diner was Vera, not Flo. We ought to hang out at the bus terminal and pick up chicks.

I could not help but notice your offer of answering any question a person might have. You might think I have a stupid question that might serve the sole purpose of getting a chuckle. Well, I don't. I just have a question about two movies.

The first movie is *Back to the Future*, a movie we are all familiar with. I saw this movie on the opening night back in 1984, and there is a scene where Marty (Mike J. Fox) first goes into the

50s diner and asks the man behind the counter for a cup of coffee. When I first saw this movie, I could swear Marty gives the guy a \$20 and the guy asks something like, "Where'd a kid like you get cash like this?"

However, when I see the movie now (in the theater or on tape), Marty does not give him a \$20. As a matter of fact, he doesn't even pay for his coffee! My question is this: did he ever give that \$20, or was I just imagining things back in my youth?

Second, in the movie *Raiders of the Lost Ark*, there is a scene where Jones is under a Nazi truck, hanging on by his whip. He soon ends up on the hood of the truck, hanging on the hood ornament, which breaks. When I first saw this movie, I recall him saying something to the effect of, "Cheap American cars."

But guess what: when I see the movie now, he doesn't say anything except perhaps, "Umph." What's the deal?

-- "Curious," Doug Sheppard

Doug, you've probably been watching these movies on that new national cable network, Fred's Movie Channel. For three bucks a month you get hits such as *Who Framed Ronnie Squirrel* and *Kramer Vs. Godzilla*. Don't miss next month's featured hit, *The Bob Denver Story*.

If you were given four hundred thousand Dutch marks, a new automobile, and an all-expense paid vacation to Paraguay, would you eat a barrel of raw skunk turd? More importantly, would you say you enjoyed it?

--Sincerely, David Louis Beinstein

David, I can't be bought, but on the other hand, you wrote me a letter just to get free movie tickets.

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GW33

Tenants

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explanation of the master lease differs from his. "The administration will say (the master lease) is a lease option," he said. "We believe it is a purchase contract ... the administration says that nothing will change."

"That is very deceitful."

GW administrators have wanted to purchase the West End apartments since the 1970s, Hamod said, and the University's accumulation of wealth since then has created a "David and Goliath situation."

Marianna Moore and Larry Miller, co-chairmen of the West End Tenant Association, were negotiating to buy the West End from the Weaver Brothers, its current owners, when GW intervened.

"We were in the process of buying the building," Miller said. "GW stopped us and now we're fighting a battle to survive."

"Our deals with Weaver Brothers were in the open," he said. "It was all public knowledge ... GW knew of this and then they hit us with this master lease."

"Everything's been spinning since then."

Miller said it is easier and cheaper for the University to kick out tenants

from an existing building than to build new buildings. "We're not adversaries to the school," he said. "We want the students to be well-housed ... but we don't want our housing stolen from us. We don't want the administration stepping all over us."

"We like being here on campus," Moore said. "The tenants all enjoy the atmosphere ... we want to stay."

On Sept. 24, The Washington Post reported that lawyer Vincent Burke, representing the University, cited overcrowding as the driving force behind GW's decision to take over the building.

"Our back's against the wall," Burke said in the article. "We need this building. We think we have done what we can do under the law to get it."

The University's overcrowding "is a planning mistake on their part," Hamod said. "There are plenty of vacant lots around."

According to Miller, the tenants association plans to encourage city council members to stand behind laws and statutes in their dealings with the dispute. Hamod said D.C. Councilmen John Ray and Jim Nathanson, both GW graduates, are embarrassed by the University's behavior.

"They both feel it is inappropriate how the University is acting and how it is being perceived by D.C.," he said.

Meeting

continued from p.1

every student saved one glass of milk a week it would save us \$600. If students picked up their trays all the time we wouldn't have to hire people to do it, which could lead to extra steak nights."

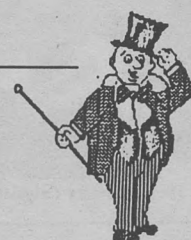
The reason employees are told to only give out one main course at a time, he said, is to prevent waste.

Other concerns of Marriott, accord-

ing to Yaglou, include improving their vegetarian meals and speeding up service at George's Rathskeller.

Yaglou said Marriott believes its GW account is very important. "GW is important to Marriott because it is a prestigious university and it is in our own backyard," he said.

Paul Mamalian, GW Student Association assistant vice president for academic affairs, organized the meeting. The next town meeting will take place on Oct. 18, with GW President Stephen Joel Trachtenberg as the featured speaker.



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Security beat

An arson investigation of Thursday's fire in George's Rathskeller has turned up a "suspect with a motive," said Inspector J.D. Harwell of GW's Office of Safety and Security.

Investigators interviewed food service workers Monday about the incident, Harwell said. He would not say whether the suspect was a GW employee or not.

GW Security is conducting the investigation in conjunction with the D.C. Fire Department.

Last week's theft reports included an answering machine, valued at \$237, stolen Sept. 21 from the Office of Science, Technology and Public Policy in room 714 of the Gelman Library.

Office workers last saw the machine at 5 p.m. on Sept. 20 and discovered it missing at 10 a.m. the following morning, Harwell said.

There were no signs of forced entry, he said.

A wallet containing \$190 cash was reported stolen from the Marvin

Center on Sept. 22. According to Harwell, the complainant said he left the wallet on a paper towel holder in the ground floor men's room and when he returned, it was gone.

Two bike thefts were also reported on Sept. 22. A \$300 bike was stolen from the hand rail outside Fungler Hall between 12:30 and 1:50 p.m. A second bike, also valued at \$300, was stolen from the southwest corner of 21st and H Streets NW.

-Sharyn Wizda



BARBARA PENDZICH, Solidarity activist

Pendzich speaks

Barbara Pendzich, editor of *Solidarnosc* News and a graduate of the Georgetown University School of Foreign Service, spoke about the work the Solidarity Coordinating Office in Brussels, Belgium does to strengthen the Polish trade union cause Monday to approximately 15 GW students.

Pendzich cited the organization of exchanges between trade unions in the West, the support of blackballed activists and payment of fines for arrested workers and the keeping of the Polish Solidarity movement in the public eye by attending various worldwide conferences as examples of the office's work.

Although a small organization, usually staffed by only five volunteers, the office receives financial support from international groups and maintains an office in Paris, she said.

Pendzich took a two and a half year break from her studies to volunteer at the Solidarity Office and has since returned to GU's graduate school to work towards her degree in Polish history.

Several students at the meeting expressed interest in becoming involved in the Solidarity network and Pendzich suggested the GW Students For Solidarity involve itself with the Conference of Solidarity Support Organizations, which holds regular international meetings.

"I urge individuals to send letters to their senators protesting the Polish government's denial of basic human rights to its laborers," she said.

The Students For Solidarity will hold its next lecture in the second week of October. The speaker will be Eric Cherwiche, a Social Democrat who led the support for Solidarity in New York City and now publishes a pro-Solidarity paper in Europe called *Uncaptive Minds*.

-Wilhelmina Waldman

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World Tourism Day spotlights studies and opportunities

by Marnie Sorkin
Hatchet Staff Writer

GW's School of Human Kinetics and Leisure Studies opened World Tourism Day Tuesday in celebration of the world's largest industry—an industry that results in \$2 trillion in revenue each year.

Students, faculty, alumni and friends were invited to participate in the event, which featured information on career opportunities in the travel and tourism field and a seminar for people interested in undergraduate and graduate studies.

Other events included the inauguration of GW's collaboration with the World Tourism Organization of the International Institute of Tourism. Dean Leo D. Leonard of the School of Education and Human Development made the presentation.

Key goals of the cooperative alliance are the promotion of tourism, economic development and international peace regionally, with special emphasis on the development of third world countries.

"It's important to have this goal as we move on with this program," Leonard said.

World Tourism Day also marked the official opening of the Southeast Asia Tourism Planning Fellowship Program. Tom Burns, a GW professor of travel and tourism and the fellowship program's director, helped recruit students from Bangladesh, India, Nepal, Pakistan, Sri Lanka and Burma. These students, who will be spending one year in the U.S., have two objectives—learning what their economic possibilities are and integrating these plans in similar programs

in their own countries.

Dr. Willibald Pahr, secretary general of the World Tourism Organization, was awarded the Meritorious Service Award at the program.

The availability of careers in travel and tourism seems to be flourishing and will continue to do so in the future, said Doug Adair, a member of the Council on Hotel, Restaurant and Institution Organized Recreation. "We represent an evolving industry," he said, "and we are looking at what should be classified as a maturing profession."

Tourism is a large industry that will only keep growing, according to Donald Hawkins, coordinator of GW's travel and tourism program. "Out of the 20 to 25 percent of the world classified as having reached newly-industrial status, 80 percent rep-

resent world tourism spending ... by the year 2000, the (number of) countries having reached new industrial development is expected to double," he said.

Various opportunities await students in the private, public and non-profit sectors of travel and tourism, Adair said. "The exciting thing about this field," he said, "is that there are so many different directions to go in."

GW offers undergraduate, graduate and doctorate programs in the area of travel and tourism. An undergraduate secondary field degree in travel and tourism is also available. "Tourism is excellent as a second field (with such

majors) as business, geography, international business and more," said Sheryl Spivack, GW professor of travel and tourism.

The masters program, initiated in 1972, is "well-respected in the industry and helps make good contacts when you're in and out of the program," according to graduate student Dan Heminger, who has recently started his own firm.

"We want to continue to recruit people in our masters program who have accomplished within the field so they can bring more into our program," Hawkins said. "The field is a strategy that can only help students and single them out."

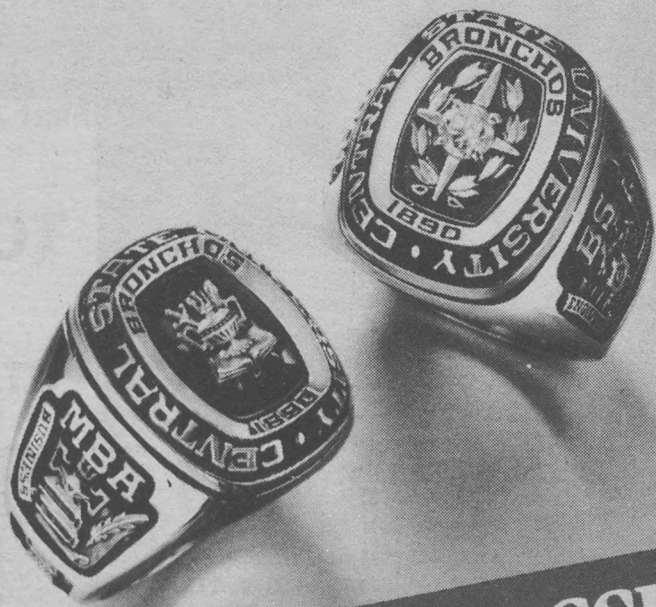
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by Sam Flurt



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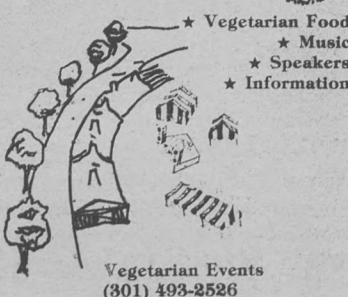
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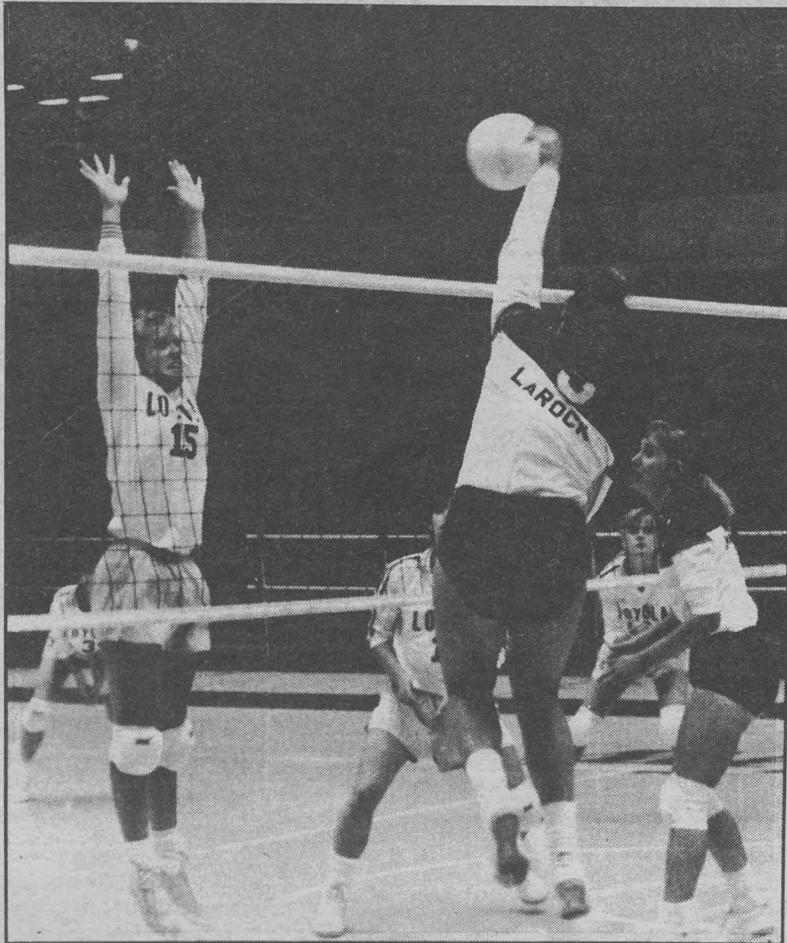
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Sports



GW's Cindy LaRock gets a kill in the Colonial women's win over Loyola.

photo by Mat Verna

Colonial women get easy win

Sweep Loyola in Smith Center warmup for A-10 opener

by Jennifer Wilson
Hatchet Staff Writer

The GW women's volleyball team easily defeated Loyola (15-10, 15-2, 15-2) at the Smith Center, Tuesday, in a non-conference game. The Colonials (9-7) used their size and depth in an easy win over the Greyhounds (7-12), according to GW head coach Cindy Laughlin.

Laughlin blamed her team's slow start on "trouble finding rhythm. We just didn't start crisp." Loyola came out early with a 9-6 lead in the first game, however, GW came back quickly, and with the help of senior Cheryl Farley's serve, was able to stop the Greyhounds at 10.

Loyola's Donna Jacukiewicz wasn't happy with her team's performance. "We didn't play up to our ability and after the first game we just let down," she said. Jacukiewicz said the injury of starting setter Denise Dicara really hurt their game.

The Colonials' momentum picked up in the second game when junior Jenae Horner led the offensive attack, serving for nine straight points, with five aces. "Jenae has been our strongest server over the past couple years, right now she's coming off a

shoulder injury so it's hard for her to keep her consistency," Laughlin said.

Laughlin stressed consistency, blaming GW's rocky start this season on a lack of it. "After we get our consistency and rhythm together, then we can work on a better, more deceptive offense," she said.

GW assistant coach Kevin Kirk agreed. "Record-wise we could be better, but I've seen improvement every week," he said.

Even games won easily, such as this one, will help the team play better together, according to Laughlin. "We've got a small squad (10 players) and we can't even scrimmage in practice, which makes it hard to work on the offense," she said. "We've got a spread of players who haven't been playing together long and every match helps them get better as a team."

GW didn't seem to have any trouble with its offense as it garnered a .392 hitting efficiency. Sophomore Allison O'Neill led the team with nine kills, while teammates Farley and sophomore Kris Knight each had eight. "All the players are strong enough that we can use them on our offensive attack," Laughlin said.

She also added because of depth, she really doesn't like to single anyone out,

but added that without the leadership of Horner and senior Cindy LaRock the team would not be as strong.

The Colonials will face their first Atlantic 10 Conference competition this weekend against the University of Massachusetts, Friday and Rhode Island on Saturday. Laughlin said she is planning on working on a more deceptive offense and is also hoping to add a few more block schemes to the defense.

Laughlin said she feels both teams will be very tough, but after splitting with UMass last year and losing a close match to URI, her team will really be up for both games. To beat UMass, Laughlin said, "We're going to have to play a very offensive game, putting a lot more balls down than we have been."

Rhode Island came out strong this year, winning its first nine matches. "They are a very consistent team, which is very hard to play against," said Kirk. Laughlin added, "URI has four starting seniors who play very smart and we're going to have to be flexible to overcome it." Both coaches agreed that GW could match the team physically, but overcoming URI's height and experience will make it a tough match.

Johnson's failed drug test takes away more than just gold

When Canadian sprinter Ben Johnson took the steroids that showed up on routine drug tests administered after he beat arch-rival Carl Lewis in the 100-meter, he did more than hurt himself and this single race. By taking drugs categorically forbidden by the International Olympic Committee's regulations, he called into question most of the successes in his career.

Johnson has accomplished so much in the past two years for himself, Canada and his original homeland, Jamaica. In 1987, at the World Championships of Track and Field in Rome, Johnson ran the 100 in what was then an unheard of time of 9.83 seconds.

Then in Seoul, Johnson ran what has been called "the perfect race," when he beat American Carl Lewis and set a new world record of 9.79 seconds. He was untouchable, the fastest human being. Johnson was the greatest sprinter in history.

But his world came crashing down around him when it was revealed that he had been using

illegal drugs before the race. The rumors had been around for a while. Lewis had alluded to the fact that Johnson and others were using steroids in 1987 after the World Championships.

Johnson, however, never tested positive for drugs in the past and Canadian officials revealed that he didn't go through pre-Olympic testing at all after trials.

Richard J. Zack

He is an athlete who has spent his life—the last few years of it at least—living a lie. His body is supposed to be a temple, yet he was willing to jeopardize not only his gold medal, but also his health. The steroids he took have been attributed to liver cancer as well as breast cancer.

Johnson not only hurt himself, but disappointed his two countries. Canada hadn't won

the 100-meter dash in 60 years and he was their man. Johnson was the pride of Canada and Jamaica. He wanted to beat Lewis so bad he was willing to do anything.

He was willing to risk embarrassing other Canadian athletes as well as those who dreamed about being in his place. The people he represented also lost something. They vested their hopes in the world's fastest man and he let them down by letting greed get the best of him.

Johnson has been banned from international competition for two years, and from Canadian competition for life. He took a risk and he lost. The money he was going to get from endorsements was astronomical, and this in a competition that was supposed to showcase amateur athletes.

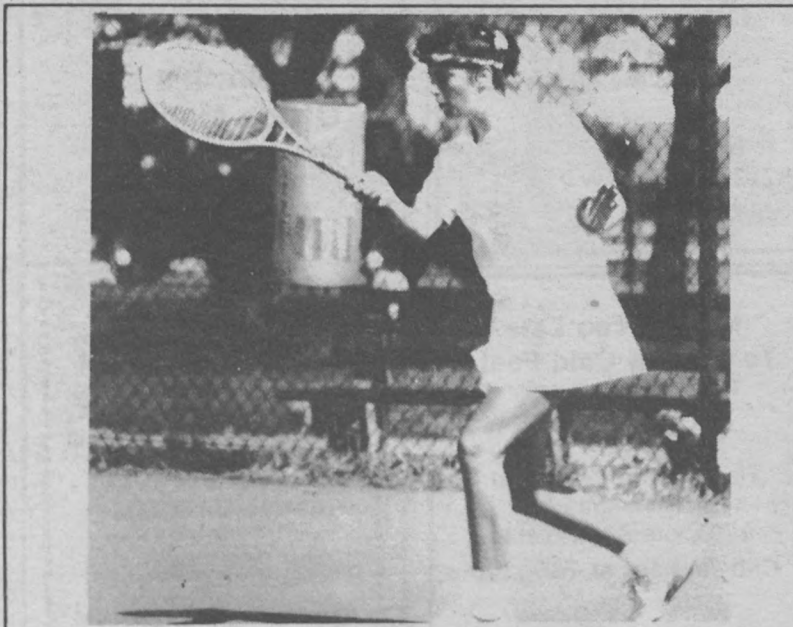
Many other questions arise about Johnson's past performances that the Olympic scandal brought to light. Was he taking steroids during the World Championships? Many say yes.

His entire career has been called into question because he was stupid enough to think that he could beat the IOC. Many in the past have masked steroid use during sporting events, but this makes the issue even more troubling.

Sports has become a race to find the better steroids and a race to find better ways of masking the drugs. The Olympics in general suffered from athletes' use of drugs and Johnson is not the only one who was ousted, six others also got the boot from the IOC. Others point out that in World Class weightlifting, almost 100 percent of all competitors are thought by many to have used steroids.

Johnson got so wrapped up in beating Lewis that he beat himself; he committed the ultimate sin for an athlete—he cheated. What's more, he abused what he has worked to perfect—his body.

—Richard J. Zack is sports editor of The GW Hatchet.



Women's tennis trounces UMBC

by Richard J. Zack
Sports Editor

The GW women's tennis team, under new head coach Anne Beasley, raised its record to 3-1, yesterday, when it downed University of Maryland-Baltimore

County, 9-0, in an away match. In winning the match, the Colonial women dropped just one game in the singles part of the match and won "quite handily" in doubles.

Beasley attributed the win to the weakness of the UMBC team. She moved her number three doubles team to the number one spot and it won, 8-1, in an abbreviated match.

Former Atlantic 10 Conference Freshman-of-the-Year Pam Har-

ison also won her first singles, 6-0, 6-0.

"The doubles is really beginning to come along," Beasley said. "It'll be interesting to see what they can do against some tougher competition."

GW will face some tougher competition this weekend when Beasley takes her team to the Eastern Regionals in Mercer Park, NJ, Saturday and Sunday. The Colonial women finished 10th last year in a field of 33 teams, according to Beasley.

"I think that in the singles we can really do well," Beasley said. "Pam (Harrison) would be the one I would look to to do well."

The Colonial women will face

George Mason, who they lost to once this year, as well as West Virginia, both of whom Beasley said are "strong teams."

Beasley replaces Kim Davenport, who left GW after last season. Only three players remain from last season's squad. Beasley played tennis at both Maryland and Penn State, and coached at the high school level before coming to GW.

After the Eastern regionals, the Colonial women will face Virginia Tech and James Madison, who Beasley said are the tougher teams GW will face. "Virginia Tech and James Madison should be the stronger teams that we'll play," she said. "Maryland should be good too."